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GARDEN FRONT OF GARDEN HOUSE OF
JOSEPH MANIGAULT HOUSE

Date 1790-1797

The walk from this building leads through the center of the garden to a flight of steps leading to the rear entrance of the house. The door in the other side in which the cast iron grille may be seen, opens directly on Ashmead Place. The garden house is built on the sidewalk line, an arrangement which is effective and unusual.

Roos

GATEWAYS AND DOORWAYS OF CHARLESTON, SOUTH CAROLINA, IN THE EIGHTEENTH AND THE NINETEENTH CENTURIES

By ELIZABETH GIBBON CURTIS

Edited with Introduction and Notes by
MAXWELL KIMBALL, A. I. A. and
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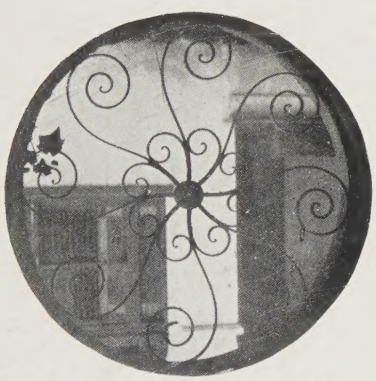

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To the Memory of
My Brother
John Edward Gibbon
This Book is
Affectionately
Dedicated

118422

ACKNOWLEDGMENT

IT HAS been a pleasure and a privilege for the editors to cooperate with Elizabeth Gibbon Curtis in the publication of the present volume. Mrs. Curtis has known and loved Charleston as her own. Nearly fifteen years ago she resolved to make some record of the romantic history and charm of the town. She studied professional photography, and devotedly recorded the gates and doorways that she knew so well. It was her original plan to publish them in a book to be written by Eola Willis and Maud Winthrop Gibbon.

Years later after many of the subjects had been destroyed, she came to the editors asking if the photographs which she had taken would not be useful to architects. There was then only one question to be considered. In what form publication should be made. Many hours were spent checking over dates, making comparisons, reconciling the opinions of different authorities. The more study that was given the more apparent it became that the essential value was in the photographs themselves. Where it has been possible to obtain dates they have been given, but it has not been thought wise longer to delay publication until a complete archaeological record could be pieced together. The very shortcomings of this volume will encourage further study.

To complete and round out the collection Maxwell Kimball made a special trip to Charleston. As a result of the additional photographs which he took and those which were contributed by Mr. George W. Johnson of Charleston, Mrs. Curtis's original collection has been nearly doubled. It is her work, however, which has made the book possible.

It is a pleasure to acknowledge the debt which the editors owe to the cooperation of Mrs. Curtis's friends and others who have helped to identify material.

Among these are: Miss Eola Willis, Miss Maud Winthrop Gibbon, the Misses Frost, and Daniel E. Huger Smith, Mrs. George Edward Gibbon, and Mr. George W. Johnson.

Special acknowledgement must be made to Alice R. Huger Smith's book "The Dwelling Houses of Charleston, South Carolina," and to the magazine articles on Charleston architecture by Albert Simons. Crane and Soderholtz's "Examples of Colonial Architecture in South Carolina and Georgia" and Ware's "Georgian Period" are valuable authorities.

M. K. and A. C. H.

CHARLESTON

CHARLESTON lies on low ground on the peninsulas between the Ashley and Cooper Rivers. Early division of property created series of plantations fronting on each of the rivers. The people prospered through trade in jute, hemp, and cotton with the West Indies, Europe, and New England. Indeed business called many northerners to take up permanent residence in Charleston. In the early eighteen hundreds, there was a New England Society which listed many prominent citizens among its members. The original gently bred southerner, however, has always dominated the spirit of the town.

Several catastrophies came to harass the city, a series of disastrous fires and the earthquake of 1886 which severely damaged some of the finest old houses, many irreparably. The homes along the sea wall of the battery suffered especially. The greatest disaster came when the Civil War closed the port and changed the natural course of commerce to other tracks from which it has been a slow task to reclaim it. From an architectural point of view it is to this disaster that we owe a debt of gratitude; for, during the period of the decline in taste in the 60's, 70's, and 80's, there was little building and consequently little destruction.

Old Charleston stands today the surviving example of the colonial city less touched than any other by modern progress with its get rich type of construction. This city still expresses the proud culture of the period of our nation's founders. House after house stands much as they did in revolutionary times. It is so unlike the typical modern American city that to the traveler it seems as though it must be a bit of the old world. The people of Charleston have recognized the value of the fascinating old work and have organizations actively interested in preserving it. From one cause or another, however, it is gradually disappearing. Several examples pictured in this book have already gone.

THE USE OF COLUMNS AND PORCHES

IT IS the popular belief that in Colonial times every house was adorned by a white portico of long slender columns on the front, the historical facts are very different. It was the exception. Most of the early houses were built without porches at all.

After the Revolutionary War, George Washington rebuilding his country estate at Mt. Vernon became an innovator. To shelter his house from the glare of the river he built a two story portico with long square columns across the front. Many copied what Washington had done. Thomas Jefferson, a more careful student, upon his retirement sought "to use a more correct style." He studied the architectural orders of antiquity and built modern houses in the exact proportions of Roman temples. The host of imitators started a vogue known as the classic revival which was followed by the Neo-Grec. By 1820 and 1830 classic columns were considered a necessity to the gentleman's house. Porticos were added to earlier buildings which dated from the Colonial period. Since the columns became the most conspicuous feature of most houses which were thought of as Colonial, the misconception arose that the columns themselves were colonial.

In the southern climate of Charleston the innovation of the porch was received as a godsend, and four general types developed. The two story double portico essentially a part of the composition like the Miles Brewton (or Pringle) house, (plate 3). The second type was the one or two story side porch with its end on the street, often closed by a protecting doorway, (plates 25, 27, 41). The third, the classic portico with two story columns like the Jenkins Mikell house, a later development, (plate 15). The fourth, the cast iron porch or balcony of the mid-eighteenth century, (plates 17 and 18).

DOORWAYS

THE doorways themselves followed the general trend of taste throughout the country. The early Georgian influence was well established with the mouldings and forms, evidently taken from the

early carpenters' manuals just as was done in New England. There appears to have been a tendency to modernize for manyold doorways have lost their panelled original doors and are now adorned with substitutes in a later taste that was only a passing fad. There are many entrance motives of the second period done in the Neo-Grec manner. Some of these are particularly charming. Their broader surfaces and details in larger scale are easily distinguishable from their Georgian predecessors.

The appreciation of art, however, does not rest upon the ability to distinguish styles, but upon the ability to recognize good taste as it is expressed, in mass, line, and in light and shade. We study historical precedent to find out how results were achieved, so that we may apply our own judgment and own creative ability with intelligence. Through research ingenious solutions of practical problems are often discovered. We find in Charleston the naive use of the doorway to screen the long side porch, combined with a high flight of steps, for most Charleston houses are raised well above the street level.

GATEWAYS

ON ACCOUNT of the lowness of the ground in the old part of the city, houses were commonly built on arcaded basements, which would raise them unpleasantly high to the eye if it were not for the walled yards with which they are usually surrounded. These build up settings which give a broad monumental character to the whole scheme.

High brick garden walls and immense gate posts are characteristic features. Many are beautifully designed and worthy of lingering consideration.

IRON WORK

THE amount of good iron work to be found in the city is astonishing; not a little here and a little there, but on most of the older houses. The iron smiths of Charleston developed individual characteristics in their work which are not to be found elsewhere. It is

very difficult to establish the craftsmen or the dates for the different examples. In a few cases craftsmen signed and dated their work.

There were three general periods; the early work of design derived directly from foreign precedent; the middle period where the work shows strong local characteristics; and a later period when wrought iron was mostly supplanted by cast iron.

The earliest is simple in its forms excepting where it recalls earlier European or English origin, which work is characterised by strong curves usually in rather thick metal and with sharp angles combined with the scrolls. The gate of the Miles Brewton House is a good example of this sort.

The middle period covers a considerable space of time, for Charleston wrought iron work developed a character of its own at an early date. In most cases it is made of strap iron formed into "C" and "S" ornaments of which the scrolls were more curled up than is usual elsewhere. Later the center of the scroll was often ornamented with a cast iron button. Enriched effect was frequently obtained by doubling the iron in the sweeping curve between the scrolls of the "S" ornament. Gate after gate was made with light flowing curves which suggest the lines of growth in plants. This is very pleasing and seems to be a unique Charleston characteristic. A real understanding of the value of contrast in design is shown in the use of the very fine ornamental scrolls together with plain bar work.

In the later work bars were replaced by lattices of flat straps which often had their intersections ornamented with cast iron buttons. This occurred during the transition from the wrought iron to the cast iron. Cast iron was first used as buttons and small rosettes to accent points in the wrought iron design. With the introduction of the flat lattice the lace like character of the thin wrought iron began to disappear. There then remains but a short step to the use of cast iron for ornament. Spear heads and palmets were introduced along with wrought iron scroll work as in the gates of the McBurnie House.

The last period was the cast iron period. During its earlier days we find cast iron made in wrought iron types of design. These gradually disappeared with the development of cast iron designs which assumed the same richness and in many cases the over richness which characterized the cast iron period all over this country. The workmen of Charleston did not throw aside all cannons of design as readily as elsewhere, but the late cast iron work shows no characteristics which differentiated it locally from the other cast iron products of the period. The use of wrought iron, however, has continued until the present day. Its design was considerably devitalized by the importance which the cast iron work assumed.

M. K. and A. C. H.

OLD POWDER MAGAZINE

Date circa 1700-1710

Powder was stored here during the revolution. Its design shows both English and Spanish tendencies leaning toward the Spanish as indicated in the tile brought from Italy and the use of stucco.

Recently the building has been preserved as a museum.

Date 1765-1769

MILES BREWTON HOUSE,
27 King Street.

After the capture of Charleston in the Revolutionary War this house, also known as The Pringle House, was used as the British headquarters and occupied by Sir Henry Clinton, afterwards Lord Rawdon. This house behind a paved forecourt and a beautiful formal arrangement of gate posts and wrought iron, is one of the most imposing examples of Colonial architecture. In one of the interior rooms is a coved ceiling 17 feet high.

GATE OF MILES BREWTON HOUSE

Date 1765-1769

The wrought iron work shows English influence drawn from the better examples. The spiked bar is unusual and decorative as well as an effective protection against approach. Fiske Kimball contends that this eliptical door head is the single authentic example prior to the Revolutionary War.

STABLE, MILES BREWTON HOUSE Date 1765-1775

This building is so unique that it is very difficult to place it. It is unlikely that it was built at the same time as the Miles Brewton House. The use of English bond instead of Flemish bond indicates a different period of construction.

CARRIAGE GATE, Date 1768
Colonel William Washington House
Built by Thomas Savage.

Houses are usually placed on arcaded basements high above the low ground of old Charleston. High yard walls were a necessary part of their design as well as a means for protection and privacy. The brick for a great deal of the early work was brought from England.

CARRIAGE GATEWAY,
Miles Brewton House

Date 1765-1769

Much of the magnificent effect of the Miles Brewton House is derived from the formal arrangement of the gate posts. The elegant and strong design is very much enhanced by the beautiful warm colors.

COLONEL WILLIAM WASHINGTON HOUSE.
Built by Thomas Savage.

Date 1768-1785

Two story piazzas facing the south are characteristic. The high appearance that these gave the house was difficult to treat but gave comfortable living conditions.

GARDEN HOUSE ON ASHMEAD PLACE

Date 1790-1797

Through this one enters the garden of the Manigault House. The circular mass has a simplicity of form which gives dignity to a very small building. The curved dome relieves it of severity. The doorway on this side and also the portico on the garden side are beautifully proportioned and skillfully detailed.

See Frontispiece.

MIDDLETON GARDENS,
About 20 miles up the Ashley River.

One wing of the original house was burned during the Civil War.

VANDER HORST ROW,
54 East Bay.

Date 1801

Built as three separate residences. Interesting as being a prototype of the row house.

FENWICK HOUSE
John's Island near Charleston

Lord Cornwallis' headquarters in 1780.

MARKET BUILDING Date 1841

The market extends for two blocks in the rear.

WARD MANSION, Date 1812
55 Bay Street.

A Charleston type. The columns are raised on a basement arcade.

COLLEGE OF CHARLESTON

Date 1785

BLACKLOCK HOUSE, Date circa 1800
18 Bull Street.

An example of a fine entrance motive with long central flights of steps flanked by massive gateways.

VANDERHORST HOUSE

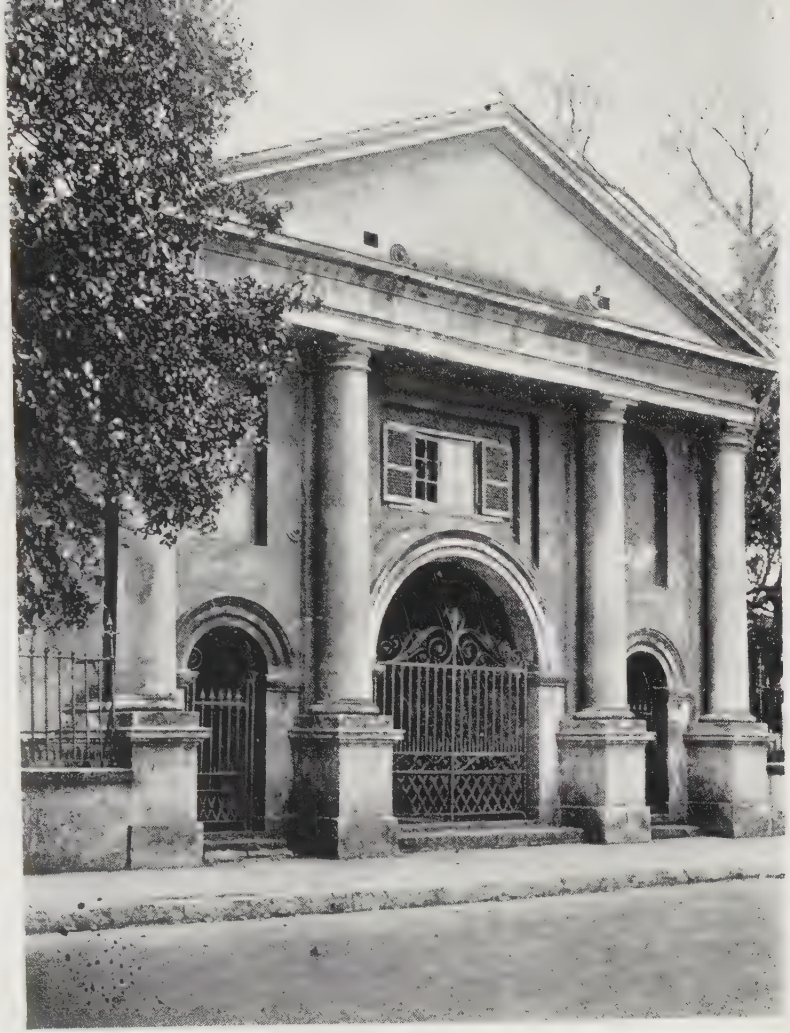
When the orientation permitted the long porch was placed on the street front.

HOUSE, Date before 1775
Built by Gibbs before the Revolution.

This house is unusual in the omission of verandas.

BENNETT HOUSE,
No. 1 Lucas Street.

An example of the porch and arcaded basement on the side.



PORTER'S LODGE,
College of Charleston.

HOUSE, Date 1855
Built by Jenkins Mikell, Esq.

The iron second story balcony is a later addition, not quite in harmony with the monumental scale of the Classic Revival period.

HALL OF RECORDS
Said to be the first entirely fireproof building erected in America.

HOUSE.
Built by Mr. Edmonston.

Date previous to 1838

This house is known as the Charles Alston House. It is of neo classic design with cast iron balcony probably added at a later date.

CAST IRON BALCONY,
On Church Street,
Below Tradd Street.

RESIDENCE OF GOV. JOHN RUTLEDGE, "DICTATOR." Date circa 1745

Balconies were added by Thomas Norman Gladsden who bought and altered it in 1853. Iron work by Christopher Werner.

PLANTERS' HOTEL Date 1790-1800

This building is a landmark of historic interest. The heavy brackets on the stone columns below are wood. The balconies are of later date.

HOUSE, Date 1819
Built by Mr. Jefferson Bennett.

Cast iron balconies by Mr. James Schoolbred of a later date.

ENTRANCE DOORWAY. Date 1800
Bull Street,
By William Blacklock.

The handling of the three materials, brick, wood and iron, all show a fresh intelligence and a refinement of detail.

ENTRANCE DOOR

To give privacy, doorways are frequently set in front of a flight of steps leading to the porch and do not enter the house directly.

ENTRANCE DOOR Date 1790-1800

Doorway appears to be of the original date, but the door itself is later.

HOUSE,
Built by Nathanial Russell, Esq.

Date 1811

The house has been altered and was restored after being badly damaged by the earthquake. Inside is the famous hanging circular stairway. The ironwork is original.

RUSSELL HOUSE,
51 Meeting Street.

Date 1811

Hanging stairway in the Russell House. This stair has no support from the wall. This is one of two examples in the city. Those who know the stairs have expressed varied speculations as to the manner of their construction because of their rigidity and strength.

DOORWAY OF
53 East Bay.

Good brick work and the simple refined doorway indicate an early date. The door itself is later.

DOORWAY OF HOUSE, Built by Harry Grant, East Battery. Date 1789

This house was afterwards owned by Captain Missroon in 1807. It is built on the site of Granville Bastion.

HOUSE,
Built by Mr. George Edwards.

Date 1816-1830

DOORWAY,
Built by Judge Robert Pringle,
70 Tradd Street.

Date 1774

Steps and hand rail are of much later date.

GOVERNOR BENNETT'S HOUSE,
1 Lucas Street.

The design of this fence is derived from the large stone gate posts common in Charleston, modified to suit the character of the lighter material. This house is one of the two in Charleston which contain hanging stairs.

43 Charlotte Street.

Grace and extreme simplicity give this stoop its dignity.

ENTRANCE STEPS,
Tupper House,
24 Ann Street.

A fine example of the high curved steps leading to the long side porch.

BASEMENT ENTRANCE,
Tupper House,
24 Ann Street.

The carved order in the foreground has been brought from another location. It does not fit the original arch.

STOOP,
75 Anson Street.

A late example of the curved stair to the porch.

DOORWAY
to Miss Susan Alston's House,
21 East Battery.

The design of the doorway recalls the early work in New York. The detail of the fan and the door is particularly satisfying.

DOORWAY,
Built by General William Moultrie,
Corner of Montague and Pitt Streets.

Date 1770-1778

Except for its position on the building this doorway might be a New England example.

DOORWAY,
Built by Mr. Heyward,
18 Meeting Street.

Note the use of the small closer bricks next to the corners an important feature in Flemish bond.

DOORWAY, 19th Century
Built by Dr. Whitridge.

Here Colonial precedent is followed an excellent example of the protecting door at the end of the side porch.

DOORWAY, Date 1818-1882
Owned by Mr. Holmes,
East Battery.

This house has been destroyed. The influence of the so-called "Classic Revival" has here begun to be felt. There is a return to Greek.

DOORWAY,
Corner of George Street and
Society Street.

DOORWAY,
At corner of Church Street
and Water Street.

This has been destroyed. Dates from the transitional period between the middle Colonial and Neo-Grec. The Neo-Grec is evidenced in the Greek fret, the vertical siding, and the use of the classic motive set into the opening where it can serve no structural purpose.

DOORWAY TO HOUSE, Date 1845
Built by William Ravenel,
5 East Battery.

A charming example of the Greek revival or Neo-Grec both as to form and detail.

DOORWAY TO HOUSE, Date 1830
Built by Mr. Daniel Fairchild,
Ashley Avenue.

A mixed example. Neo-Grec ornant and Ionic pilasters naively combined with work of another period.

OLD PLANTATION ENTRANCE Date about 1763

The simple dignity of this early work gives it a restfulness that is seldom found in more recent pretentious gardens. Nature has done the rest in adding charm. The eagle and ball excite curiosity as to their significance.

PLANTATION GATE Date about 1763

Note the old plantation bell on the post. The eagle and ball have disappeared since this picture was taken.

DRIVEWAY ENTRANCE,
By William Gibbes.

Date 1770-1772

WOODEN GATE AND DOORWAY,
47 Church Street.

Date 1743-1753

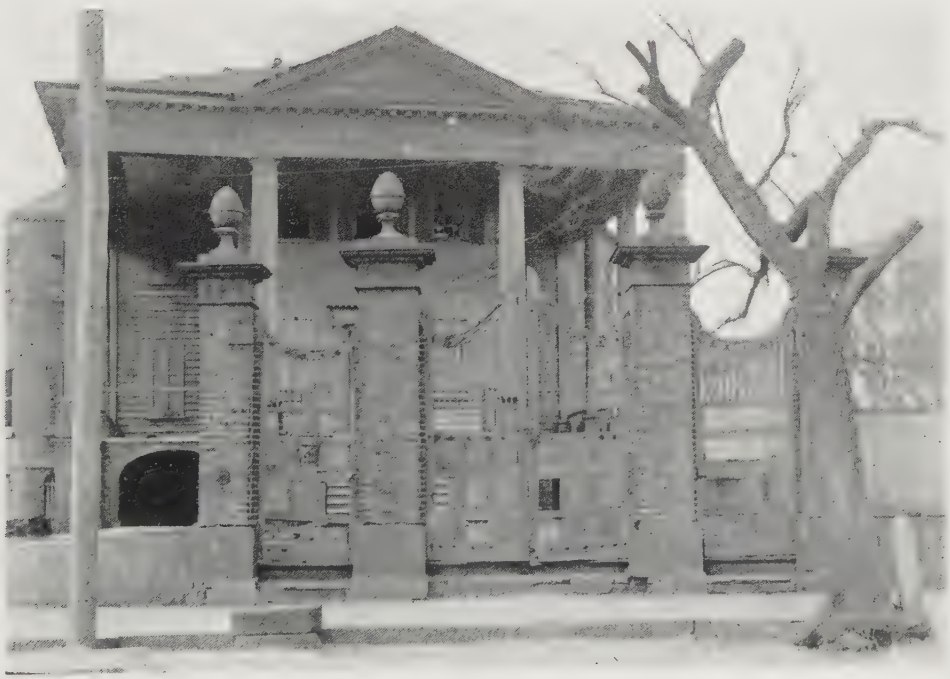
This fence has been destroyed since photograph was taken.

DRIVE GATEWAY,
Ancrum House,
Charlotte Street near Meeting Street.

DRIVE GATE,
Blacklock House,
18 Bull Street.

DRIVEWAY ENTRANCE,
On South Battery near Legare Street.

The iron gate obviously does not fit and probably replaces the former wooden gate.



HEYWARD HOUSE,
Destroyed about 1920.

Date circa 1788

Built by Colonel Heyward who signed the Declaration of Independence. The gates are a particularly lovely example of the combination of brick, stone and woodwork.

CARRIAGE AND SERVICE GATEWAYS,
On Meeting Street.

This work has been removed. The gates are preserved.

CLELAND HUGER,
8 Legare Street.

Date about 1857

DRIVEWAY GATE. Date 1775-1795
On lower Legare Street.
Note use of Flemish bond, moulded brick and stucco. The original gate is missing.

DRIVEWAY GATE. Date 1816-1835
Of House Built by Mr. George Edwards.

Mr. Edwards' initials G. E. were worked in wrought iron grilles each side of the entrance door. The gates are interesting in their combined use of wrought iron and wood. Note the band of wrought iron hearts in the center gates. The marble caps and pineapples for these gate-posts were brought from Italy by Mr. Edwards.

DOORWAY OF JUDGE KING'S HOUSE,
For many years the High School.

Built originally in 1806

ENTRANCE GATE OF JUDGE KING'S HOUSE,
For many years the High School.

Built in 1806

Rich effect is obtained by the use of small areas of scroll work contrasting with straight bars.

TRADD STREET,
Near Legare Street.

OLD HOUSES,
Next to St. Philip's Church,
Church Street.

Known as the pirates' houses, supposed to have been built by retired pirates.

ST. ANDREW'S CHURCH

Date 1706

ST. PHILIP'S CHURCHYARD AND OLD BUILDINGS.
Church Street.

ST. PHILIP'S CHURCH Date 1837

A copy of the original church destroyed by fire in 1835.

St. Philip's Church—Old cemetery gate from the street. See next page for interior detail. The original finials to the posts have disappeared.

ST. PHILIP'S CHURCH GATE

Date circa 1835

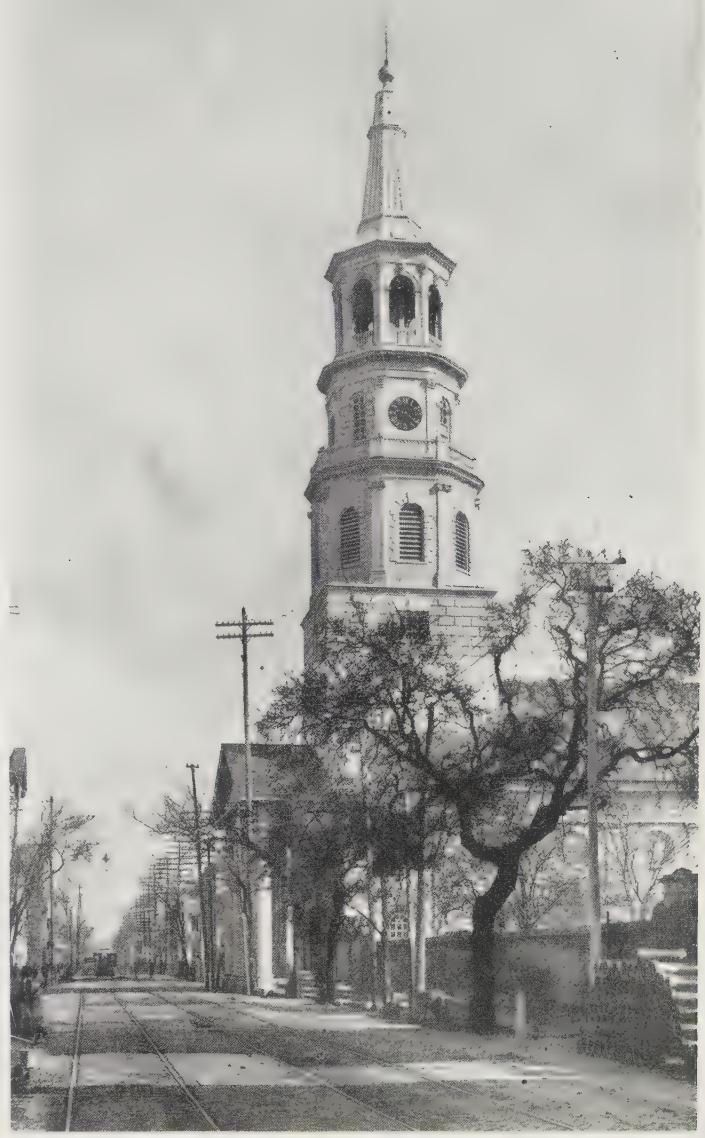
The band of free scrolls is very satisfactory. The fans and palmets near the top although of wrought iron suggest cast iron influence.

GATE OF ST. PHILIP'S CHURCHYARD

Beautiful wrought iron scroll work which is enhanced by contrast with simple bars.

SIDE GATES,
CITY HALL.

ST. MICHAEL'S CHURCH,
Attributed to Gibbs.



Date circa 1760

ST. MICHAEL'S CHURCHYARD GATE Date 1752-1761

ST. MICHAEL'S CHURCH GATE Date 1752-1761

On gate appears label "A JUSTI FACET," Charleston, S. C.

SCENE IN ST. MICHAEL'S ALLEY

Characteristically Charlestonian with old tile and good brick work.

CHURCH,
South Side of Queen Street.

This work shows the use of moulded brick instead of stone for capitals, cornices, etc. A building with an atmosphere despite its faulty composition.

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CHAPEL OF CONGREGATIONAL CHURCH,
On Meeting Street.

This building, Roman in character, is a good example of the work of the "Classic Revival" period. Its high basement with formal steps makes this small building monumental.

Date 1815

IMONTON GATEWAY,
Legare Street.

Called the sword gates from the use of swords as a motive in decoration. The scroll work at the top supporting the lantern is remarkably free and satisfying. The scrolls are made with a double strap which contributes to the feeling of gentility.

SOUTH CAROLINA HISTORICAL SOCIETY Date 1804

The portico straddles the sidewalk. It is both a very early and very good example of the "Classic Revival" manner.

WROUGHT IRON LANTERN,
Of South Carolina Historical Society.

In addition to the beautiful iron work notice the finely moulded wooden blinds in the window.

GRAVEYARD,
Near Pringess Street.

Note the beautiful free scroll work at the top.

OLD GATE,
Placed between houses at No. 6 Tradd Street.

Rich iron design occurs in the shadow at the bottom.

STEPS TO OLD RECTORY.
To St. Michael's Church,
No. 6 Glebe Street.

Presumed to date from 1762 when the church was built.

ENTRANCE STEPS,
Built by Mr. Robert Martin,
Charlotte Street near Alexander Street.

Date 1770-1775

The use of brass knobs is indicative of the later period.

GRAVE PLOT GATE

Date on stone 1844

SIDEWALK GRILLE,
In front of C. H. Panknin Drug Store.

Signed by "J. A. Justi," 1748.

WROUGHT IRON ENTRANCE GATE,
Dr. Eli Geddings,
No. 20 George Street.

This work has been destroyed.

DRIVE GATE,
61 Charlotte Street.

The use of the very large wheel is unusual.

Date 1830

REAR GATE,
To James Nicholson's House.

The larger gate shows characteristic Charlestonian scroll work, well handled, contrasted with the lattice. The side gate is quite unique. The scroll work has the same character. The free use of the heart motif is unusual.

GARDEN GATEWAY,
To the Sass House,
23 Legare Street.

Date 1817

The "S" ornaments in the center band are enriched by doubling the straps in the sweeping curve between the scrolls, a device commonly used in Charleston work of this character.

DRiVE GATE,
143 Meeting Street.

The patch work design is an ingenious device to permit the use of a small gate within a big one.

GARDEN GATEWAY,
To the Sass House,
23 Legare Street.

A good example of the combination of strap work and scroll work.

GRAVE PLOT GATE,
In the Churchyard of the Circular Church.

Date circa 1860

An interesting combination of wrought and cast iron.

BASEMENT WINDOW,
Of City Hall.

Built in 1800

A beautiful example of scroll work. The curves express natural growth in a conventional light airy way.

FRONT GATE,
30 South Battery.

ENTRANCE GATE,
Cleveland K. Huger House.

Date circa 1850

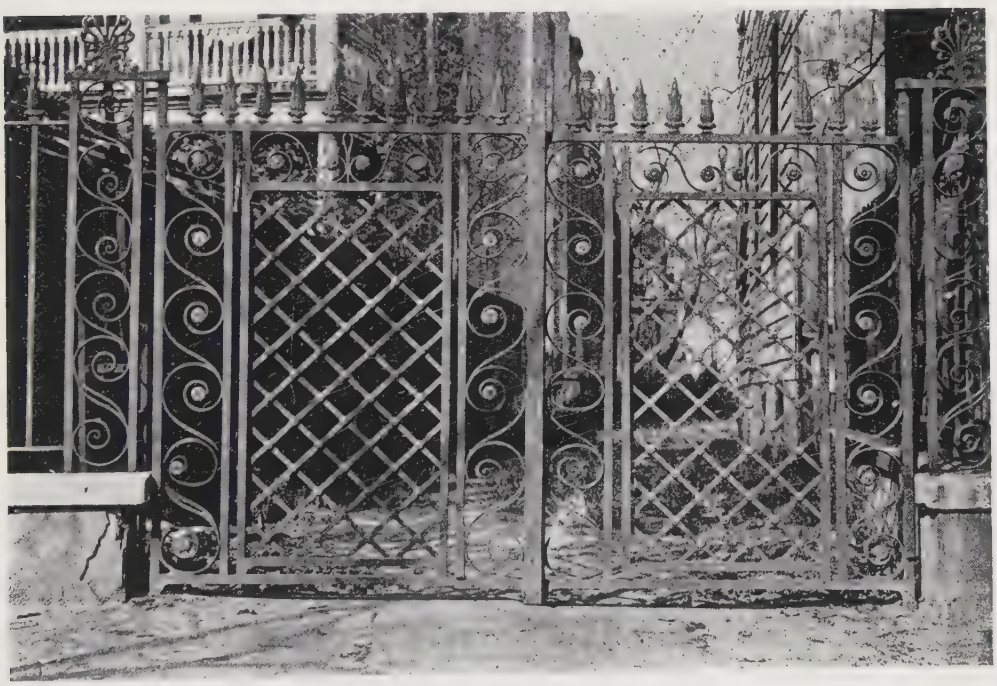
The scroll work has lost a little of its freedom compared with some of the earlier examples and here it is combined with lattice.

ENTRANCE DOORWAY,
Mr. John Simonds' House.

The scroll work is simple and very graceful. The "C" scroll is used exclusively excepting at the top where the "S" scroll is naturally called for by the space to be filled. This design is quite different in character from the typical free scroll work characteristic in Charleston.

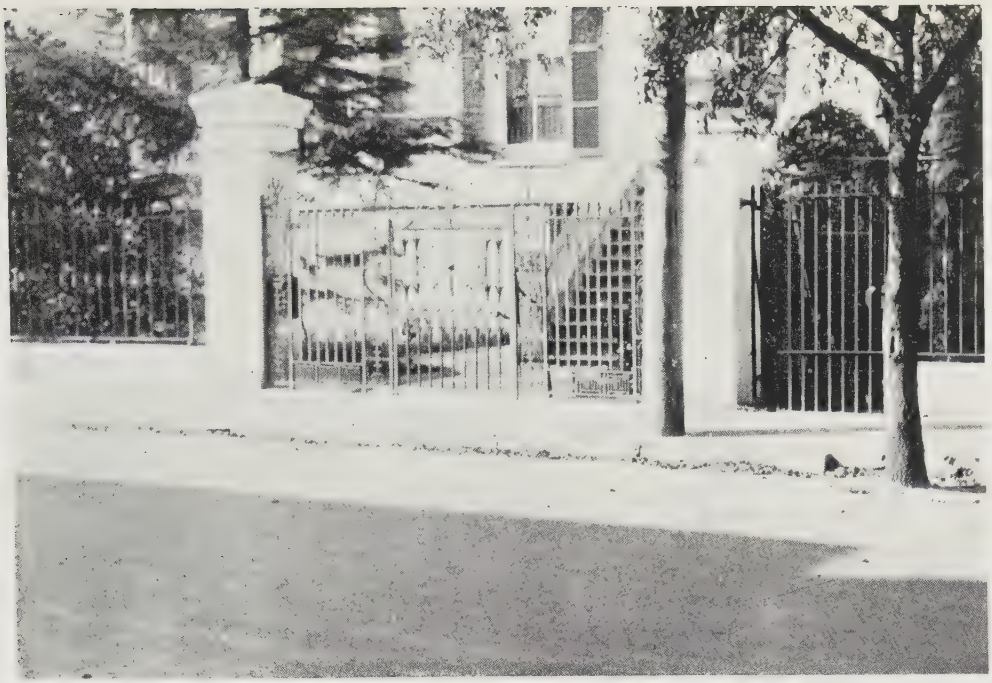
ENTRANCE GATEWAY,
44 Charlotte Street.

Characteristic lyre design combined with lattice. The low fence on top of the stone wall is frequently found.



DRIVE GATE,
50 Laurens Street.

The lattice panel surrounded by running scroll with cast iron spear heads and palmets at the top is a pleasing combination of different forms of treatment.



ENTRANCE GATE,
Henry Laurens' House.

This house was rebuilt after the earthquake in 1886. The gateway is interesting in showing the successful use of cast iron motifs combined with wrought iron.

ENTRANCE GATEWAY,
55 Society Street.

Date circa 1840

This is at present G. U. O. of O. F.'s. The scroll work in the side doors is quite remarkable in giving almost the effect of climbing vines. The cast iron palmets and lattice are indicative of the period to which it belongs.

GATE,
Formerly at the McBurnie House,
Rutlidge Avenue.

Gates have since been removed to Dr. Pettie's House, 68 South Bay. This gate is a good example of the combined use of cast and wrought iron. In this case the wrought iron actually approaches cast iron in the character of its design.

ENTRANCE DOORWAY,
38 Church Street.

The doorway screens a veranda as may be seen through the fan light. This arrangement with high walls on narrow streets is characteristic of the city.

ENTRANCE GATE,
To House on South Battery.

The period of this work is indicated by the use of lattice and cast iron rosettes. It is earlier than the work seen in back. The scroll work has an unusually flowing quality which is very satisfactory.

ENTRANCE GATE.
Bennett House,
6 Legare Street.

Typical iron design of the best character is contrasted with the iron lattice.

ENTRANCE GATE,
James N. Eason House,
Drake Street.

This house has been destroyed. The cast iron gateway and inserts show wrought iron character in their design. The use of moulded brick is not common at this period.

ENTRANCE GATE,
On Alexander Street,
Near Calhoun Street.

The use of so much lattice with merely a scroll to crown it is unusual.

ENTRANCE GATE,
Memminger School,
St. Philip's Street.

Date circa 1854

Gates and wall belonged to a nunnery previously on the site.

GATE TO GARDEN,
By Jefferson Bennett.

Date before 1815-1819

Cast iron work by Mr. James Schoolbred at a later date.

ENTRANCE GATE,
101 St. Philip's Street.

Date probably later than 1860

Built up cast iron post with cast and wrought work combined in the gate.

GARDEN GATE. Date after 1815-1819
Of Jefferson Bennett House.

Later owned by Mr. Schoolbred.

The use of cast iron grilles set in wooden gates gives a rich contrast of solid and pierced work.

GARDEN GATES.
Of Jefferson Bennett House.

Rebuilt by Mr. Schoolbred.

CARRIAGE GATEWAY OF HOUSE,
Hon. Charles H. Simonton House.

Date circa 1815

There are several examples of this type of massive gate posts in Charleston.

ENTRANCE GATE,
Green Street,
Back of Charleston College

Date circa 1874

A very interesting combined use of cast and wrought iron. Said to have been executed by a negro craftsman.

ENTRANCE GATEWAY, 2nd half 19th Century
Corner of Pitt and Vanderhorst Streets.

Cast iron of the late period. Much thought has been put into the design.
Note wrought iron scrolls at top and lattice below.

ENTRANCE GATE IN CAST IRON, 2nd half of 19th Century
Dr. Alard Menninger's House,
Montigue Street near Smith Street.

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